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death. The invader was slain, however, and his body was sent back to France together with sufficient money to pay the funeral accessories.

Now, this last mentioned story was copied, almost word for word, by Alfonso the Wise when he composed his *Prose Chronicle of the World*, and the same story is preserved, likewise, in a fifteenth-century copy of the original *Poem of Fernan Gonzalez*, though the copyist did not hesitate to alter and expand the original legend. Professor Marden then proceeded to discuss these three versions of the story, showed how the many divergencies had crept in, and, finally, established the date of the original poem.

17. "The curse-idea in Goethe's *Iphigenie auf Tauris*." By Dr. C. A. Eggert, of Chicago, Ill.

18. "Problematical characters in German fiction." By Professor A. B. Faust, of Wesleyan University.

Goethe has defined *problematical natures* as such "who can never master the situation into which they are placed, yet to whom no situation in life is adequate" (for the exercise of their talents). They are persons of great endowments, yet they fail to seize the opportunities that present themselves, and grow resentful because the great opportunity commensurate with their abilities has never arrived. Though generally they have themselves to blame, nevertheless their failure is pathetic, for the ornamental gifts that nature has bestowed upon them are but a weak defense against a cruel fate, or a useless weapon for the performance of a solemn duty. Gifted fools of fortune, elegant misfits, titans (as Jean Paul expresses it) "that would make a cross-bow of the milky-way, yet lack the bow-string to span the distance," they consume their lives in a hopeless struggle against opposing forces. Examples of the problematical character are abundant in all literatures, the one of which Goethe has given such a masterly exposition is Shakespeare's *Hamlet*, "the oak planted in a flower-pot," the scholar called upon to avenge a monstrous crime. An instance in recent literature is furnished by the works of Henrik Ibsen, whose dramas seem with problematical personages. It is the purpose of this paper to show that, beginning with the wavering heroes of Goethe's works and extending to the present time, the problematical character has never been absent from German fiction. It has exerted a baneful influence on the works of Jean Paul, Spielhagen, Keller (der grüne Heinrich), Sudermann, and though the type has sometimes been skillfully wrought, the defect lies in its moral deformity, and its proximity to falseness and unreality.

President and Mrs. Seth Low received the members of the Association at their residence, corner of 64th Street and Madison Avenue, on Thursday evening at 9 o'clock.

FOURTH SESSION, FRIDAY, DECEMBER 29.

The fourth session began at 9.30 a. m. Friday, December 29.

19. "The appositive participle in Anglo-Saxon." By Professor Morgan Callaway, Jr., of the University of Texas. This paper was discussed by Professor J. W. Bright.

20. "The Lambeth version of *Havelok*." By Mr. E. K. Putnam, of Harvard University. [Printed in *Publications*, xv, 1 f.]

This paper was discussed by Professors W. E. Mead and J. W. Bright.

21. "On Modern English Dictionaries." By Miss Julia Pauline Leavens, of Brooklyn, N. Y.

This paper was discussed by Professors H. E. Greene, J. M. Hart, H. A. Todd, O. F. Emerson, J. W. Bright, and F. H. Stoddard.

22. "Figurative elements in the terminology of English Grammar." By Professor F. N. Scott, of the University of Michigan.

The paper called attention to the singular futility of most teaching of English grammar in the primary and secondary schools, and attempted to account for it, in part, on the ground that the figurative or imaginative influence of grammatical terminology has not been sufficiently taken into account by the teacher. Children cannot think abstractly. It is impossible for them at the start to grasp the abstract meaning of highly general terms like 'case,' 'object,' 'government,' and the like. Consequently, when these terms are first presented, unless there is some counteracting influence, children attach to them all sorts of absurd and incongruous images. Investigations show that 'case,' for example, is commonly interpreted by the child as a box, or chest of drawers; it has even been connected with the covering of sausages. 'Government' suggests the relation of a king and his subject. 'Parts of speech' is often taken to mean the lips, the tongue and the palate. An 'irregular verb' is conceived of as 'naughty.' These images being often extremely vivid and persistent, give a false color to the entire subject of grammar, confuse and dishearten the beginner, and nullify the efforts of the conscientious teacher.